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SOME GENERAL CHARACTERISTICS OF RADIO IN CANADA

INFORMATION PROVIDED IN RESPONSE TO
A QUESTIONNAIRE FROM THE
EUROPEAN BROADCASTING UNION

JULY 1968



FROM THE OFFICE
OF THE
DIRECTOR OF RESEARCH

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Q U E S T I O N N A I R E

AUDIENCE RESEARCH

1. Please describe the characteristics of different radio programmes listened to in your country:

- a) programmes broadcast by your own organization;
- b) the main competitive programmes broadcast either in your country or from abroad which are most listened to?

Comments: Questions relating to tendencies in sound broadcasting need little comment. The description asked for in this question should, however, define the policy and style which characterizes each of these programmes and should also indicate the public to which they are aimed. In the case of competitive stations, whether foreign or from one's own country, this description should be furnished as objectively as possible as far as can be judged.

REPLY:

The radio listening public in Canada is served by such a multiplicity of network and locally operated stations, together providing such a diversity of program fare, that to attempt "to define the policy and style which characterises each of these programs" is really an impossible task.

In fact the particular 'mix' of radio programming that is available in different parts of the country from the CBC's English and French-language AM and FM networks, from the local productions of the 330-odd CBC and private affiliated stations comprising these networks, from another 230 independent privately owned Canadian stations, plus several hundred U.S. stations located across the border and receivable by Canadian audiences - this total output provides examples of virtually all recognised types and forms of radio program.

(a) Radio programs broadcast by the CBC

The attached extracts from the Corporation's 1967-68 Annual Report give some indication of the many different kinds of regular and special programs broadcast this past year by the CBC's English and French-language networks. The local output of CBC stations in some 30 locations across the country was almost equally varied but naturally with greater emphasis on local and regional affairs than on events of national and international importance.



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1.(a) continued

In general, the CBC networks and stations, with their mandate to serve all sections and interests of the Canadian public, cover a much wider spectrum of programs than do the private stations, both individually and en masse. The increasing tendency of the private stations has been rather to devote themselves each to a particular type of programming, more limited in range but hence more homogeneous than that provided by the CBC. This is designed to give each of these stations a distinctive and identifiable 'sound', which will commend it to that segment of the total available audience which generally prefers this particular type of radio service and hence which is more likely to confine its attention to this station than pick and choose from several.

Since it has become common practice for broadcasting organisations to publish statistics indicating how much of their total broadcast time is devoted to different categories of programming, the breakdown provided in TABLE 1 of CBC radio network programming may be of interest. It is frankly our belief however that, for purposes of international (and indeed intra-national) comparison, the provision of simple statistics of this kind are of dubious value. Our experience is that, with the development of so many new and varied forms of radio program, the rather simple, conventional definitions are in many cases no longer applicable, an increasing number of programs can no longer be uniquely pigeonholed into one or other of these categories, and the resulting arbitrariness of classification can produce sets of figures from different sources that are not really comparable - and which in some cases can be quite misleading.

As a footnote to TABLE 1 it may be noted that CBC radio programming tends to be much 'lighter' in character during daytime hours and, in the evenings, to consist of programs that make more serious demands on the listener. In general, also, CBC radio programming tends to be somewhat lighter during the summer months than in winter.

(b) Radio programs broadcast by privately-owned (i.e. non-CBC stations)

Considering the very great number of radio stations serving each of the major population centres in Canada (as many as 25-30 stations in some areas) it might have been expected that, there at least, the type of audience segmentation practised by the private stations, noted above, would have produced many highly specialised stations, differing significantly one from the other in the kind of service they offer and, in combination, providing a wide range of choice to the listener.

In fact, because of marketing considerations, this has not happened. The great majority of private stations, while they have each tended to develop certain characteristics that distinguish them one from the other, have for the most part relied fairly consistently on the same general type of light programming to assure them of an appeal to the biggest possible audience - largely (though not exclusively) 'rock' and 'pop' music, phone-in audience participation programs of one kind or another, short

1. (b), continued

news flashes, sports programs and the like. This is not intended as a negative value judgment on these private stations, many of which do an excellent job in catering for the main preferences of those who listen to them: it is simply a fact, however, that notwithstanding this massive radio output from so many stations, specialised audience interests in types of programs not likely to appeal to the majority are on the whole not well served in Canada.

To this it has to be added, however, that some privately-owned FM stations in the major cities, such as Montreal, Toronto and Vancouver, do broadcast a fair amount of classical and light-classical music though usually avoiding any but the better known compositions. These and a few other private stations also occasionally present educational and documentary programs on topics of public and social significance. Finally it should be said that a number of privately-owned radio stations in the major cities provide much more extensive, and in some cases more detailed coverage of local news events than do CBC stations.

EXTRACT FROM CBC ANNUAL REPORT, 1967-68

English Network Radio

There were hundreds of Centennial programs; four new all-Canadian operas were commissioned and broadcast. The network brought listeners live coverage of the Pan-American Games at Winnipeg and the Winter Olympic Games at Grenoble, France. A further dimension was added to the news service and to religious programming. There was special coverage of the February crisis in Parliament, the leadership convention of the Progressive Conservative Party, the Confederation of Tomorrow Conference and the Federal-Provincial Conference on the Constitution. These are just a few highlights of the busiest year in the history of the English radio network.

NEWS AND PUBLIC AFFAIRS

Encouraged by the success of the half-hour evening news program The World at Six, the network introduced The World at Eight to the morning schedule, adding new vitality to the already popular 8 a.m. newscast. Both of these major news bulletins make extensive use of on-the-spot reports from CBC correspondents in Canada and abroad.

Sunday Morning Magazine's comprehensive round-up of news, features and sports brought listeners a much-appreciated service on the only day in the week when no daily newspaper is available.

A distinctive feature of the network schedule is the large number and great variety of public affairs programs.

The program Five Nights a Week at This Time provided informed comment on subjects of current interest; Conor Cruise O'Brien discussed the Vietnam war, John Saywell the Federal-Provincial Conference on the Constitution, Maxwell Cohen the Parliamentary crisis in February. Soundings produced a series of programs on the social and political mood of people in such Canadian towns as Prince George, B.C., Prince Albert, Sask., and St. Andrew's, N.B., and in another program delved into addiction to gambling.

Arts and Science Journal, a twice-monthly documentary program, studied questions of the day such as "Why bother going into space?", "Is technology dehumanizing us?" and "McLuhanism".

Project '68 provided a series of outstanding documentaries produced under the supervision of Harry J. Boyle; a three-part examination of the Russian Revolution, a look at the National Film Board, profiles of Josh White and W.C. Fields. Cross-Country Check-up provided a forum for listeners anywhere in Canada to voice their opinions on current controversies. The Best of Ideas broadcast highlights from the Ideas series on CBC-FM, including documentaries, talks and discussions on international affairs, literary and scientific subjects. Between Ourselves provided documentaries from and about various parts of Canada, designed to help Canadians get better acquainted.

Court of Opinions provided lively discussions on a variety of questions sent in by listeners. The Fourth Estate dealt with various aspects of journalism. Assignment, six times each weekday, broadcast brief reports on interesting things and interesting people, here and abroad. Matinee, featuring reports from CBC's women's commentators in the different parts of Canada, gave listeners an opportunity to hear people in the news and behind the news, in show-business; in fact, everyone with an interesting story to tell.

In addition to these and other regular programs of a general public affairs character, CBC radio gave its listeners a varied array of special programs. Action for Unity was the theme of the 1968 Winter Conference, sponsored by the Canadian Institute on Public Affairs in cooperation with the CBC. Listeners heard a two-hour special report on the conference which studied possible action that the federal government and the governments of the provinces could take to deter secession of Quebec from Confederation. The program Quebec 8 - Canada 100 covered highlights of the annual assembly of the Estates-General in Montreal and a seminar at York University on the Canada-Quebec dilemma. Full, live coverage of every session in the four-day Confederation of Tomorrow Conference was broadcast. The Massey Lectures featured Nobel Prize-winner Martin Luther King.

The Battle of Passchendaele provided a vivid portrait of the battle, based on the memories of Canadian survivors. Over 12 hours of broadcasts were produced from the Progressive Conservative Convention. An examination of the role the communications media play in the

presentation of political issues and in the making of the politicians who present them was the theme of the Couchiching Conference, sponsored by the Canadian Institute on Public Affairs and the CBC. Seven special programs were broadcast from the conference which featured James C. Hagerty, former press secretary to President Eisenhower; Dalton Camp, president of the Progressive Conservative Association of Canada; Peter Ustinov and James P. Gilmore, the CBC's assistant chief operating officer and Vice-President, Planning.

CBC Tuesday Night continued to bring listeners a wide range of subject matter, sometimes of a documentary, public affairs nature; sometimes drama, sometimes music, sometimes a combination of any or all of them. A highlight this year on both the FM and AM radio networks was the broadcast of pianist Glenn Gould's The Idea of North, a documentary drama in which Gould sought to illustrate, through the conversations of people who have lived in the North, different levels of solitude and how enforced solitude affects people. Anthology dealt with literature and the theatre. There were programs for stamp collectors, consumers, businessmen, women at home and women at work, handymen and artists; programs on every conceivable subject and, of course, all those thousands of special Centennial programs.

MUSIC AND VARIETY

The best of the world's greatest music was performed in this country in 1967 by a great many of the world's finest artists and orchestras. The network made it possible for listeners in all parts of Canada to hear a wide selection of these major musical events, many of them from Expo '67's World Festival, in the two series CBC Centenary Concert and Music From Expo. These memorable broadcasts included a concert by the Amsterdam Concertgebouw Orchestra, with Canadian contralto Maureen Forrester as soloist; the Bath Festival Orchestra, with famed violinist Yehudi Menuhin; the Czech Philharmonic Orchestra, La Scala Opera of Milan, the English Opera Group, Orchestre National de l'Office de Radiodiffusion Télévision Française, conducted by Charles Munch; the International Youth Orchestra, conducted by Zubin Mehta, the Toronto Woodwind Quintet, the McGill Chamber Orchestra and many other programs.

As part of its contribution to the Centennial year the network commissioned, produced and broadcast four original operas on themes from Canadian history, by Canadians -- Sam Slick, by Kelsey Jones; The Brideship, by Robert Turner; Grant, Warden of the Plains, by Murray Adaskin; The Rebel, by Harry Somers.

Talent Festival continued its policy of providing broadcast performances by young Canadian musical talent; Music Diary and Concerts From Two Worlds continued as did the series Distinguished Canadian Artists and Friday Concert, with its broadcasts of concerts by the Winnipeg and Vancouver Symphony Orchestras. Once again the Metropolitan Opera Broadcasts were presented on Saturday afternoons - the 34th year for these broadcasts. Symphony Hall presented performances by the Toronto and Montreal Symphony Orchestras. The Age of Elegance provided a portrait of the 16th to 18th centuries in words and music.

CBC Showcase provided the best in light entertainment; Broadway musicals, top Canadian talent and orchestras, revues and internationally famous performers. My Music is a new BBC musical quiz. Good 'n' Country reflected the world of country and western music. The big names in Canadian jazz were presented on Jazz Canadiana. The Russ Thompson Show and Lunchtime Variety featured well-known Canadian singers and musicians. CBC Song Market sought original Canadian songs and in its first year received more than 3,000 entries. The Action Set reflected the "now" sound of the younger generation with interviews and reports on the new rock groups.

The popular Postmark U.K. series was expanded to include the feature Family Favorites which permits people in Canada and Britain to request record selections and send personal greetings to friends and relatives.

DRAMA

Each week, Adventure Theatre broadcast adaptations of famous adventure stories; Jules Verne's Around the World in Eighty Days, the ten-part production of Dickens' A Tale of Two Cities are examples of this year's stories. The Dark Eagle was a 13-week series on the life of Benedict Arnold, written by Joseph Schull.

Midweek Theatre provided a series of hour-long plays from CBC production points in various parts of Canada.

FARM AND FISHERIES

In addition to the regular farm news service on the daily Farm Broadcast, the network carries the weekly program Country Magazine.

The weekly series Yesterdays for Tomorrow concerns itself with public management of lands, forests and wildlife.

RELIGIOUS BROADCASTS

A new, topical, religious magazine program was introduced to the network this year. Concern reflects the churches' involvement in what is happening here and now, emphasizing people, not issues. Produced by the Religious Broadcasts department in cooperation with the Radio Features department, the program has attracted an unprecedented response from listeners in terms of involvement and personal identification with the subjects examined; loneliness, for instance.

Both Hymn Sing and Songs of Faith continue as popular programs representing the old and the new in religious music.

SPORTS

The Pan-American Games, the Winter Olympic Games in Grenoble, France; the Football Association Cup Final from Wembley Stadium in London, the Grey Cup Game in Ottawa, the Stanley Cup play-offs; these are just a few of the major sporting events broadcast live by CBC radio during the year.

The NHL Hockey Broadcasts continued on Sundays. The Sound of Sports offered a wide-ranging weekly magazine of international sports news, direct reports and features. Amateur and junior sports got special attention in Sports Beat for teenagers. There were frequent, daily reports of sports news. As Big As All Outdoors was designed to meet the interests of hunters, fishermen and campers.

PROGRAMMING FOR YOUNG PEOPLE

The very popular Action Set series continued on the network during the year and was joined by three new series, The Kids' Show, It's Debatable and Adventure Theatre.

Canadian School Broadcasts for in-classroom use included Patterns in Hamlet, Voces in the Wild, Power of Words and Canadian Writers. History and literature were combined for study in two series; Behind the Man, a presentation of the biographical process illustrated in the documentation of the lives of great Canadians and Canadian History in Story.

EXTRACT FROM CBC ANNUAL REPORT, 1967-68

French Network Radio

During the past year, radio further adapted itself to changes in the listening habits of Canadians, brought about by extended TV schedules and by the proliferation of transistor portables. Radio's present aim is to complement TV and to offer the individual listener a personal type of programming which he can pick up on his portable or on his car radio.

THE NEWS

A frequent, complete and up-to-the-minute news service being one of radio's objectives, four daily editions of Radio-Journal are rounded out by news bulletins broadcast hourly, whenever possible. Supplementing the news, radio supplies information programs in the broader sense such as Commentaires, a news commentary which ties in closely with world social and political scene and d'Un océan à l'autre, which covers the news from the provincial capitals.

However, the cornerstone of our information programming is still the newsmagazine Présent, with its three daily editions, in which a team of spirited and perceptive newsmen scrutinize the events of the day, both on the Canadian scene and inside Quebec. Together they have developed a style of journalism particularly well adapted to radio as a medium.

Lastly, radio offered the public documentaries and in-depth reports of the main events in Canadian life. Images du Canada featured a detailed tour of Expo 67's theme pavilions, and Présent dimanche, with its reviews of the weekly press, kept its listeners in touch with regional happenings. Radio also provided full coverage of such events as the St. Jean Baptiste Parade, the Conference of the Canadian Institute on Public Affairs and the Constitutional Conference.

Other programs, less concerned with the daily news, deserve mention on account of their historical setting : L'Histoire comme ils l'ont faite (Bourassa, MacDonald, Riel, Laurier, etc.) and Au jour le jour; their scientific content : Documents, Connaissance d'aujourd'hui and La Cybérétique et nous; their social-economic content : Capital et travail; or their human interest : Un homme vous écoute in which everyone shares the benefits of psychiatry.

PUBLIC SERVICE

With the new trend in listening patterns, radio is in a position to give a particular type of public service. It can inform the community about highway conditions, plane and train arrivals and departures, the calendar of cultural events, the weather. The network accordingly rearranged its programming to give each station an opportunity to render this type of service. The morning show À la bonne heure successfully blends the pleasant with the useful by interspersing notices with popular music and lighthearted banter.

These very practical services are an indication of the spirit of public service which underlies a very large proportion of radio programming.

SPECIAL AUDIENCE PROGRAMMING

Radio programmers are very attentive to the requirements of their feminine audience, since women at home are within easy reach of their radios. Most daytime programming is more or less aimed at women, but certain programs such as Fémina and Enfin scoulé, directed particularly at the woman in the home, seek to inform and entertain her in a manner adapted to the psychology, aspirations and needs of modern woman.

Réveil rural, a documentary type of program and Jardins plantureux, jardins fleuris cater to the interests of the farming population.

Each Saturday morning, Tante Lucille returned to delight the children, who also thrilled to the series le Marchand de sable and Aventures and followed le Magazine des jeunes.

The musical tastes of teenagers were catered to by programs such as Chansonniers à la ronde, Salut les copains, J'attant dansé and Danses et cadences. In Radio-Transistor, the disc-jockey host added a new twist to the usual type of show by reading letters from his listeners. Judging by the volume of mail he receives, the program undoubtedly "communicates" with its audience.

Radio's spirit of public service has always been particularly apparent in the arts and in literature.

MUSIC

On the average, AM radio programs approximate 27 hours of serious music a week. Obviously, such a considerable output cannot be produced live but, during the past year, nine hours of recorded music were replaced by programs which were at least partly live.

First mention must go to the symphony concerts under the titles The CBC Orchestra, l'orchestre de chambre de Québec and Concert du Mercredi. Live opera was also heard on Metropolitan Opera, Une loge à l'opéra and Bel Canto, which featured some of the finest voices of the musical stage.

The CBC makes a point of giving special emphasis to Canadian music and musicians. Many Canadian musicians, singers and instrumentalists were afforded the opportunity of being heard over the network on programs such as Récital de Montréal, Récital du dimanche, Récital du réseau and Récital d'orgue. Beginners were also given a chance to make their mark on Premier pas and Concours national de Radio-Canada.

While Canadian music was specially featured on Musique canadienne de piano, most of the concerts broadcast included some Canadian works, such as Concerto pour cor by Pierre Perrot, Sonate by Alain Gagnon, Suite pour piano by Alexander Brott, Séjour à Saint Sauveur by Maurice Boisvin, Pièce concertante no 5 by Jean Papineau-Couture, Armanac by Harry Freedman and Illumination I by Otto Joachim.

Finally, Musique des nations and Au chant de l'Alouette specialized in folk music.

LITERATURE

Among the programs devoted to literature Des livres et des hommes covered the literary news, Enfance d'écrivains told about the childhood of the masters of French literature and Chronique de l'entre-deux-guerres recalled the chief literary events of the 1920-1940 period. In this field, one of the most notable programs of the year was undoubtedly Gala de la poésie, broadcast live from the Expo Theatre, while the program Les grands romans pleased its public with dramatizations of well-known novels.

Literature and language go hand in hand, and the weekly radio program La Parole est d'or leads the crusade for the defence of good French usage. On the feast of St. John Chrysostome, several programs celebrated International French Day by featuring the campaign organized by the CBC and Publicité-Club for better standards of usage.

DRAMA

Contrary to expectations, television has not supplanted radio as a medium for dramatic expression, as is proved by the success of the series Sur toutes les scènes du monde. Plays heard on this series included Mer Libre by Emmanuel Roblès, les Mouches by Jean-Paul Sartre, le Célibataire by Turgenev, Andromaque by Racine and les Taupes by the French-Canadian playwright François Moreau. During the summer season Théâtre d'été presented several masterpieces of the French theatre, while Petit Théâtre offered lighter dramatic fare. A new series, Studio d'essai, specialized in items from the Canadian experimental theatre, including Une chèvre perdue by Marcel Cabay and Vole royale by Louise Darios.

Finally, as a public service, the CBC broadcast Faisons de la musique, an educational program of music appreciation and À vous la parole, a program on spoken French. University of the Air offered a series on French Canadian Literature and another on the History of Modern Philosophy. The FM network programmed a series of summer courses for teachers on such subjects as Anthropogeography, Ancient History, an Introduction to French Canadian Literature and the History of New France.

PUBLIC PARTICIPATION

In radio, lack of public participation has been all too common and to remedy the situation radio is now inviting the public to some of its broadcasts. The presence of an audience is an important factor in programs such as Chez Merville, which has now completed its tenth year, and Place aux femmes. Thanks to the presence of the public, these programs achieve a liveliness and a dynamic quality which would otherwise be beyond their reach.

Other programs take the road to meet their audience. This is true of the travelling show Deux villes, une musique, of certain programs in the Present series and of the excursions made by Tante Lucille. CBC radio has also used the hot-line format, in which the public calls the moderator on the telephone. Le Père Legault, a radio question box, and Place publique which considers the political scene, have achieved remarkable success with this format.

A NEW APPROACH

As a result of many experiments, radio is gradually developing a style all its own. This new, intimate, relaxed and confidential approach is characteristic of some of the very best documentaries, among which were the series Un ange, un bête, which was so rich in human

interest, Faire sa vie and De mémoire d'homme. The various religious broadcasts, and L'Autre rive in particular have adopted an approach which is truly suited to the medium.

Variety has also cast away the somewhat stiff and traditional CBC style of yesteryear and adopted a more personal approach. Le Cabaret du soir qui penche, perhaps the best example of this new style, is closely followed by Sur quatre roues, D'une certaine manière, with its touch of satire, Ad lib, and A chacun son tour.

FM RADIO

The major successes and musical productions of the AM program are also broadcast on FM. Nevertheless, FM still requires some remodelling, and this will be a priority project during the coming season.

TABLE 1

ANALYSIS OF PROGRAM CONTENT OF CBC ENGLISH
AND FRENCH-LANGUAGE AM RADIO NETWORKS¹

WINTER SCHEDULE 1968

CATEGORY	English AM Networks ¹	French AM Network ²
<u>Information and Orientation</u>	45.5	36.0
News and news commentaries	15.2	10.6
Public affairs	21.1	10.4
Education	9.2	11.2
Other	-	3.8
<u>Light Entertainment</u>	28.1	37.1
Music and dance	22.3	28.6
Drama and story	3.7	4.6
Quiz and games	1.3	0.5
Variety - Music Hall	0.8	3.4
<u>Arts, Letters and Science</u>	20.4	22.4
Music and dance	16.0	19.7
Drama, poem and story	4.0	1.8
Other	0.4	0.9
<u>Sports and Outdoors</u>	6.0	4.5
TOTAL	100	100

¹ Figures in this column are representative of the total program output of the CBC English-language national and regional networks.

² Figures here relate to the program output of the CBC French-language AM network which is not subject to any national-regional split as is the CBC English network.

2. What are the main broad tendencies which you have noted in your country during the past few years as regards the evolution of radio:

- a) as a result of the growth of television;
- b) as a result of listening to competitive stations;
- c) as a result of technical developments (extension of transmitters, increased numbers of receivers, fm, stereo, transistors, car radios)?

Comments: It would be useful if not only statistics were given but also findings and comments as well as conclusions which may be drawn from them.

REPLY:

(a) As a result of the growth of television

Both radio and television in Canada are available to the great bulk of the population. Some 96 per cent of Canadians can now receive television, and virtually everyone is within reach of a radio signal. Many radio stations, particularly those serving the major population centres, operate on a 24-hour, round-the-clock basis, providing recorded music, interspersed with time signals, weather information and news flashes from about midnight to 6 am. By this time all other stations in the area are usually on air. Television, on the other hand, does not sign on in some parts of the country (those served only by CBC network stations) usually until about 10 am. Elsewhere, however, including all major urban centres, viewers can tune to Canadian private station television - or to U.S. television, received direct across the border or via cable TV - by 8 am or earlier.

Under these conditions, radio and TV in Canada have attained a position of relative equilibrium with each medium filling separate and complementary roles. As the accompanying chart shows, radio has become largely a daytime phenomenon with a peak listening time between 7:30 and 8:30 am, falling off thereafter, picking up a little around noon, declining to mid-afternoon, picking up to another peak between 5 and 6 pm, then falling away again as the TV evening audience builds up. By the time viewing reaches its peak - around 8-9 pm for the audience as a whole, later for adults - about ten times as many people in the country are watching television as are listening to radio. In other words, television has now become much the greater leisure activity for Canadians in evening hours.

2. (a) continued

As in the United States, the long-running, popular comedies and dramas of the early days of network radio, many of them with big-name stars, have long since moved to television. Much of daytime radio, in particular, is designed to make less than full demands on the listener's attention, acknowledging the necessary mobility of the busy housewife, the out-of-door use of the transistor and car radio, the popularity of background music. In addition it is now generally conceded by most radio broadcasters that it is futile for radio to attempt to compete with television in so many areas where TV is obviously the superior medium of communication, but that this still leaves radio free to develop in many areas where it has an edge on television - e.g. in some fields of sports reporting, in the presentation of recorded music, in certain types of audience-participation show and, as already noted, in catering specially for the non-sedentary audience.

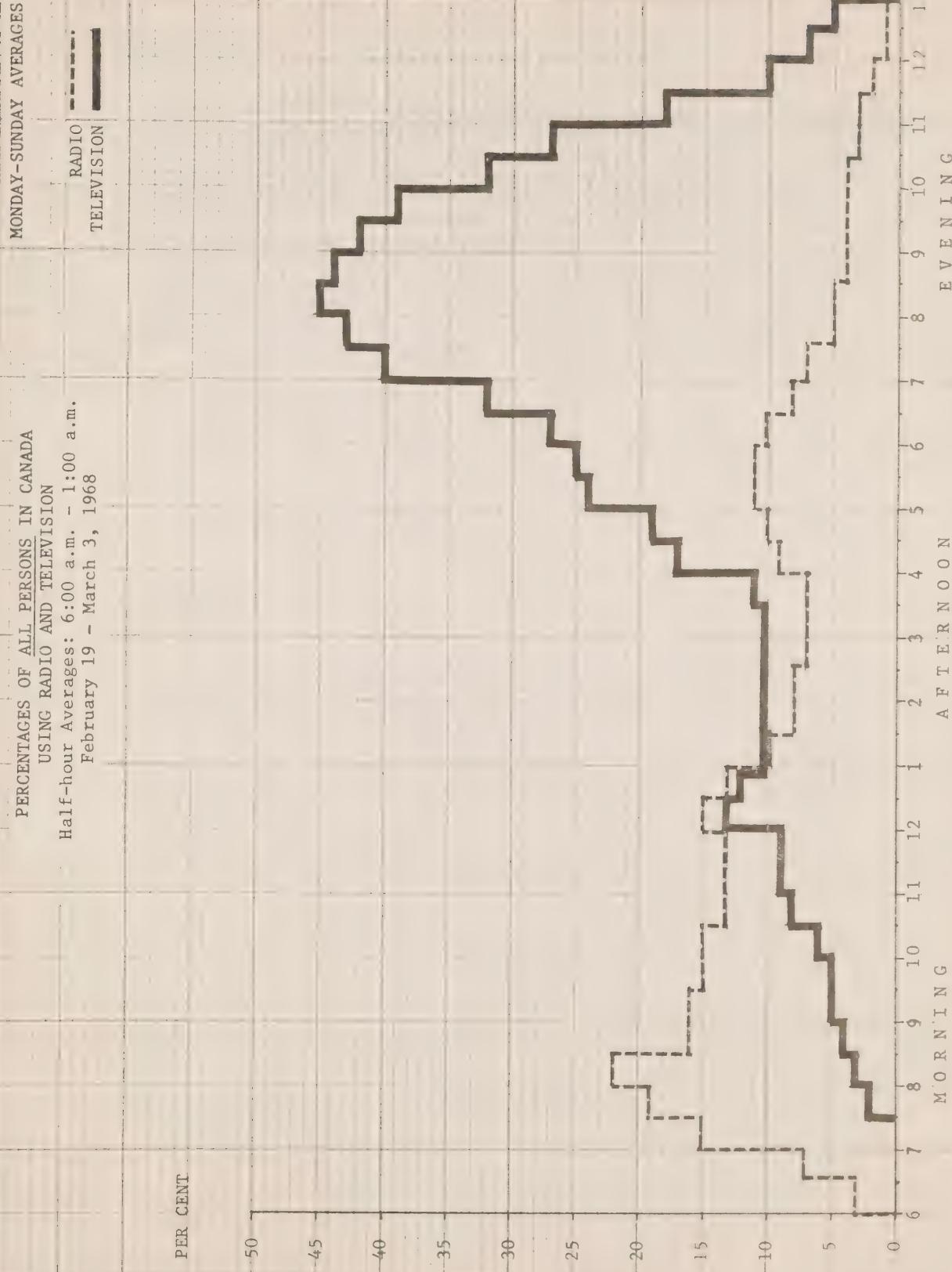
(b) As a result of listening to competitive stations

In a country as saturated as Canada is by radio, the entry of a new station into an already competitive area rarely ever adds to the total listening audience or induces people to spend more time listening to radio than they did before. All that tends to happen is that the new station, if it is sufficiently attractive, draws some listeners away from other stations. There may be an adjustment in individual stations' shares of the total amount of time spent listening, but the latter itself tends to remain unchanged.

Just which stations are most likely to lose audience in such a situation is a complex problem the answer to which depends largely on the points of similarity and difference between the type of programming offered by the new station and that offered by each of the existing stations in the area.

(c) As a result of technical developments

The general trends are the fairly obvious ones. The availability of transistor sets, car radios and other aids to portability has completely changed the pattern of listening habits. There is little tendency now to gather round the set 'en famille'; individual members of a household are much more likely to have their own favorite stations; the need to serve the mobile listener has also tended to determine the type of program that is most likely to do so - to a large extent light background music and brief news reports. In Canada sales of portable radios in fact outnumber sales of TV sets. Three of every four cars on the road in Canada have radios. During rush hours in cities several stations now broadcast traffic reports from overhead helicopters. Technical advances in transmission - including the use of specially light portable equipment and improved recording facilities - have done much to make radio a witness of events as they are happening thus greatly increasing the audience's feeling of on-the-spot participation. Improved network transmission facilities also make it possible to stage, for example, a discussion or debate with participants located in the studios of different network stations across the country.



2.(c) continued

The growth of FM in Canada tended to be slow throughout the 1950s. There were few FM stations and few people were induced to buy sets. In the past seven or eight years progress has been much more rapid and there are now about 40 per cent of households in the country equipped with FM, over 50 per cent in some of the major metropolitan areas. Until relatively recently the tendency in Canada was to utilise FM mainly for the transmission of the high quality sound of 'good music'. Hence FM stations have been among the very few stations genuinely catering for more specialised tastes (see 1(b) above). More recently however, with the increasing ownership of FM receivers and the expansion of this potential market for advertising revenue, several FM stations are tending to broaden their appeal in search of bigger audiences.

3. What has been the development of the audience for radio in general and for the various stations heard in your country for each of the following time periods:

- a) the early morning and breakfast time;
- b) mid-day, e.g. 12-14 hours;
- c) the early evening and dinner time;
- d) the periods in between the times mentioned above;
- e) the late evening and night?

Comments: It would be useful if not only statistics were given but also findings and comments as well as conclusions which may be drawn from them.

REPLY:

The answer to this question is implicit in much of what has already been said concerning the relative amount of time devoted to radio and television and the varying levels of radio listening throughout the day. TABLE 2 supplements the preceding flow chart by showing the percentages of men, women, teenagers and children in the country listening to radio, averaged over certain broad time periods. The additional charts indicate the levels of listening (and viewing) by different sub-groups of the population on an average weekday and at weekends.

The general trends are fairly clear and the main inferences from them have already been noted. Broadly speaking, radio has become increasingly a 'functional' medium, serving those people who most need it at the times and on the occasions when they apparently need it most. Hence: the relatively heavy use that is still made of radio in the home around breakfast time when many people on the move want news, weather information and other forms of mobile servicing; the continuing popularity of morning radio as a pleasant accompaniment to the housewife's chores; the increase in the amount of radio programming for young people based on the knowledge that so many of them, now with their own sets, can make their own station choices in the absence of parental control of the family radio set. And, as network television develops as a national medium, there appears to be an increasing tendency for people to turn to radio as a source of local information and as a forum for the discussion of community needs.

TABLE 2RADIO USAGE IN CANADA

TIME	PEOPLE (15)			TEEN (20+)			WOMEN (20+)			TEENS (13-19)			CHILDREN (UNDER 13)		
	Average week- day	Sat.	Sun.												
6:00- 9:00 am	17	9	4	20	12	6	26	13	5	13	5	2	5	2	1
9:00- 12:00 am	13	15	12	11	16	15	31	27	20	4	15	9	1	4	3
12:00- 4:00 pm	9	10	10	10	11	11	17	17	15	5	13	13	2	2	3
4:00- 7:00 pm	11	8	8	13	10	8	15	12	9	12	11	9	3	2	2
7:00- 1:00 pm	4	3	3	5	4	5	5	4	3	8	7	5	1	1	1
BASIC:	20,607,880			5,925,990			6,014,190			2,698,280			5, , , , ,		

MONDAY-FRIDAY AVERAGES

PERCENTAGES OF ALL MEN IN CANADA

USING RADIO AND TELEVISION

Half-hour Averages: 6:00 a.m. - 1:00 p.m.

February 19 - March 3, 1968

RADIO

TELEVISION

PER CENT

50

45

40

35

30

25

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15

10

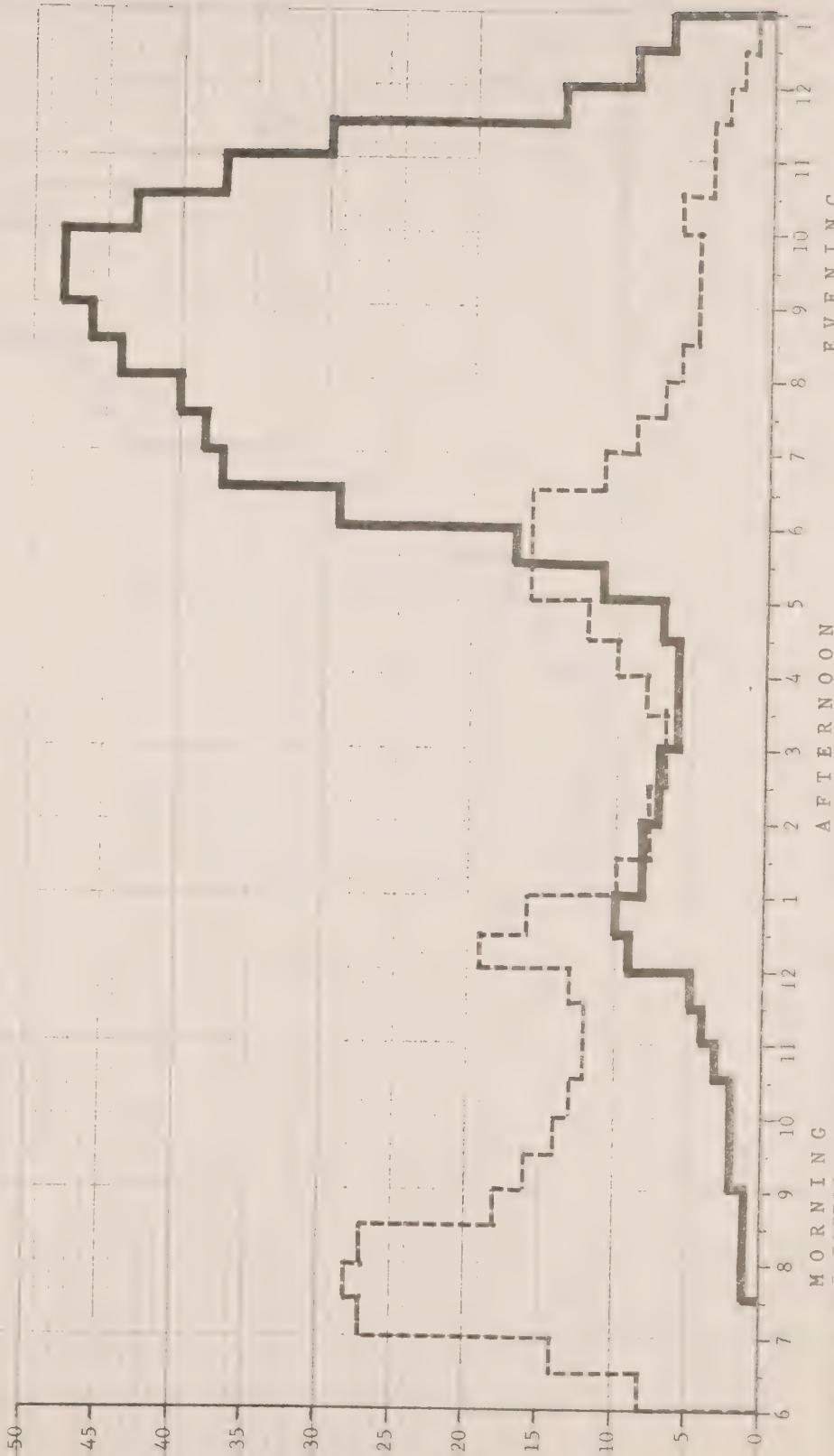
5

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MORNING

AFTERNOON

EVENING



SATURDAY

PERCENTAGES OF ALL MEN IN CANADA
USING RADIO AND TELEVISION
Half-hour Averages: 6:00 a.m. - 1:00 a.m.
February 19 - March 3, 1968

PER CENT

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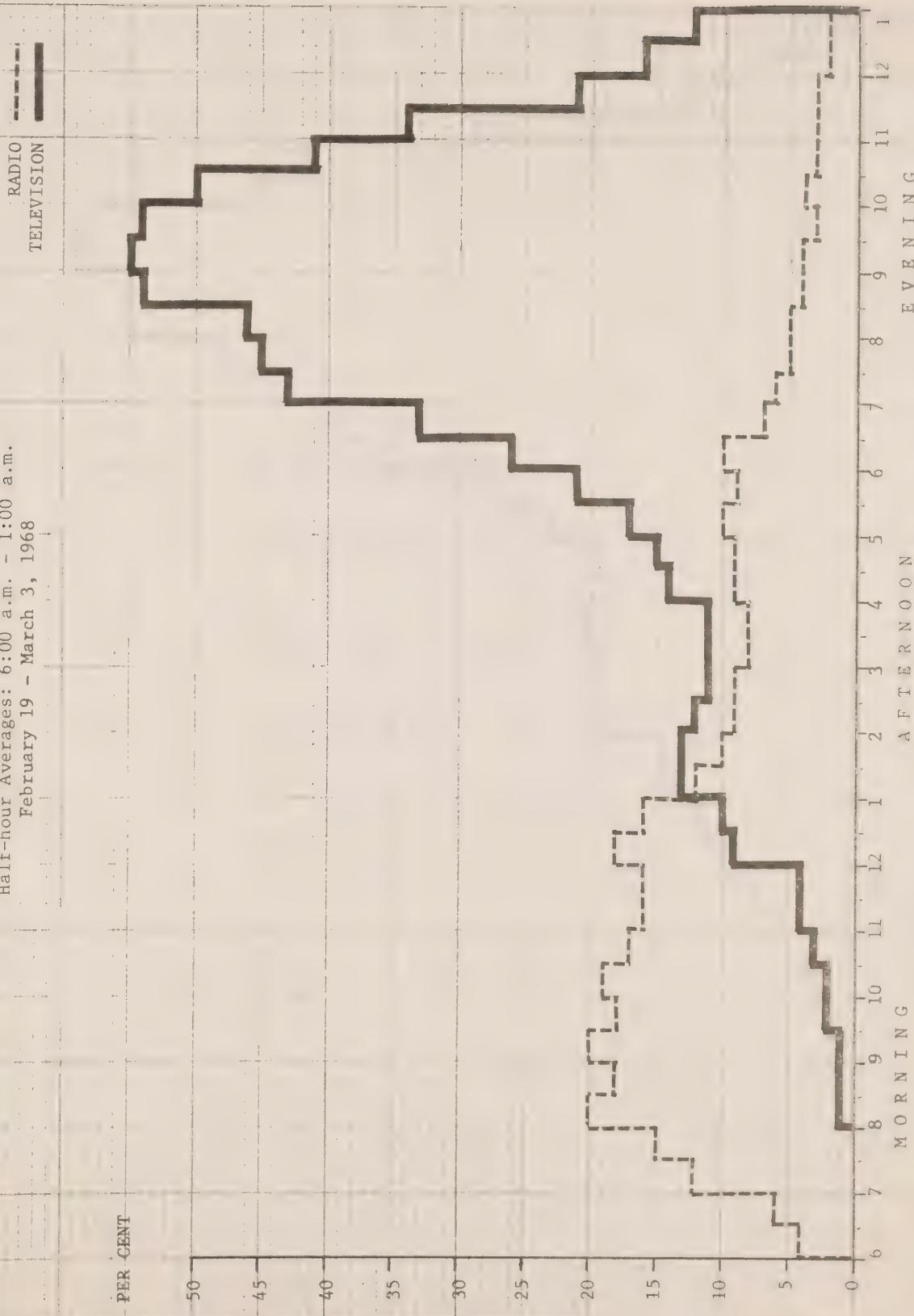
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MORNING AFTERNOON EVENING



SUNDAY

PERCENTAGES OF ALL MEN IN CANADA

USING RADIO AND TELEVISION

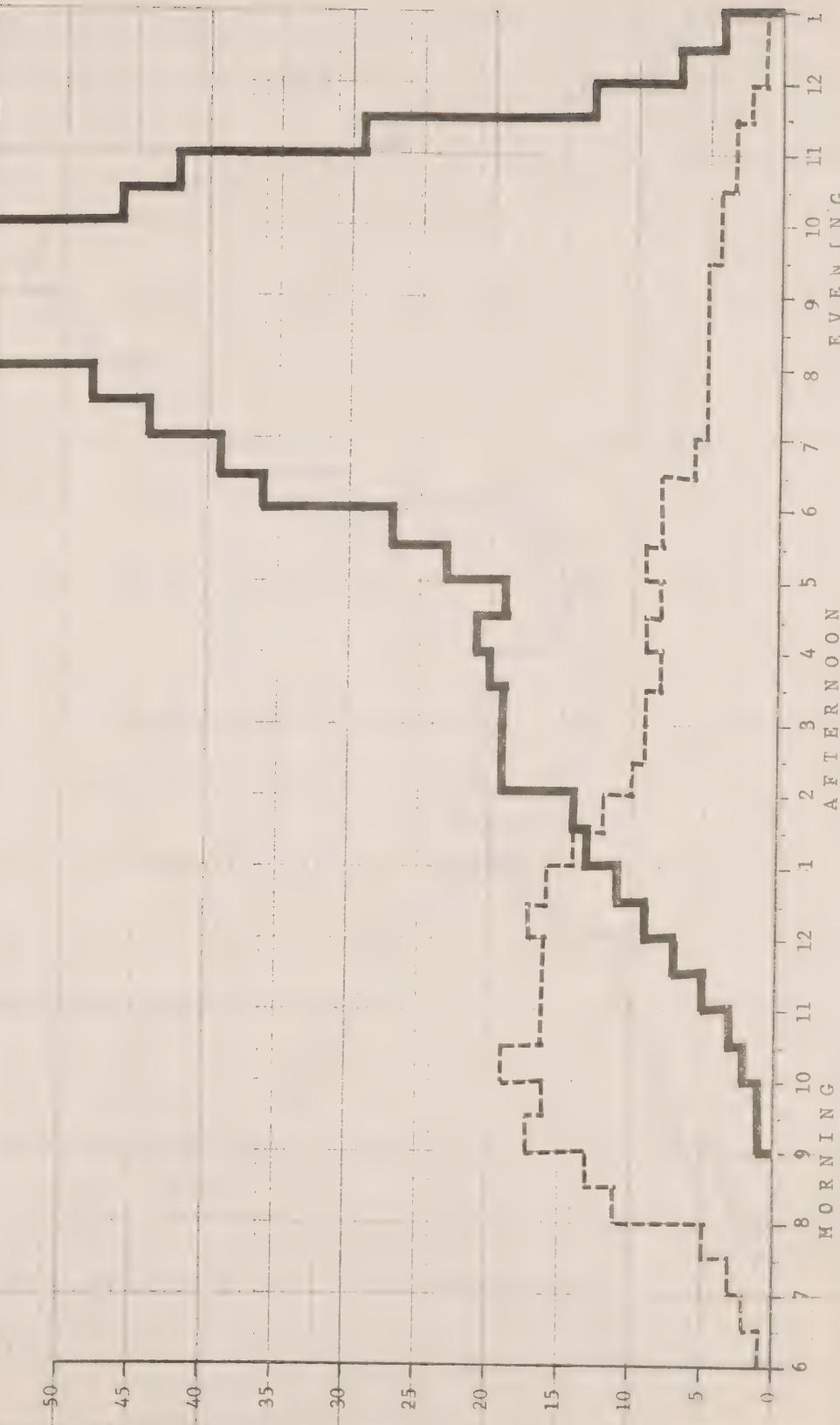
Half-hour Averages: 6:00 a.m. - 1:00 a.m.

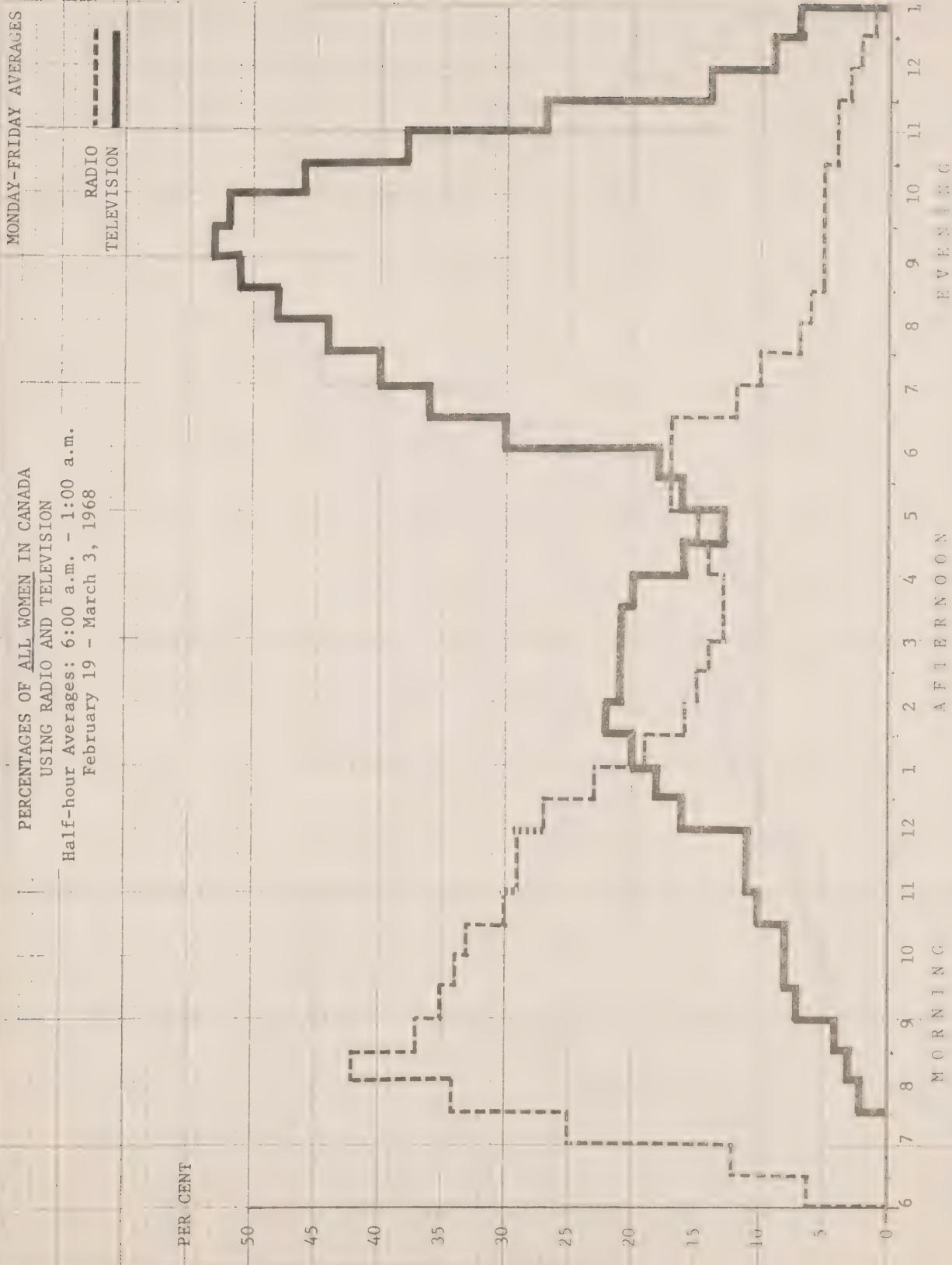
February 19 - March 3, 1968

RADIO

TELEVISION

PER CENT



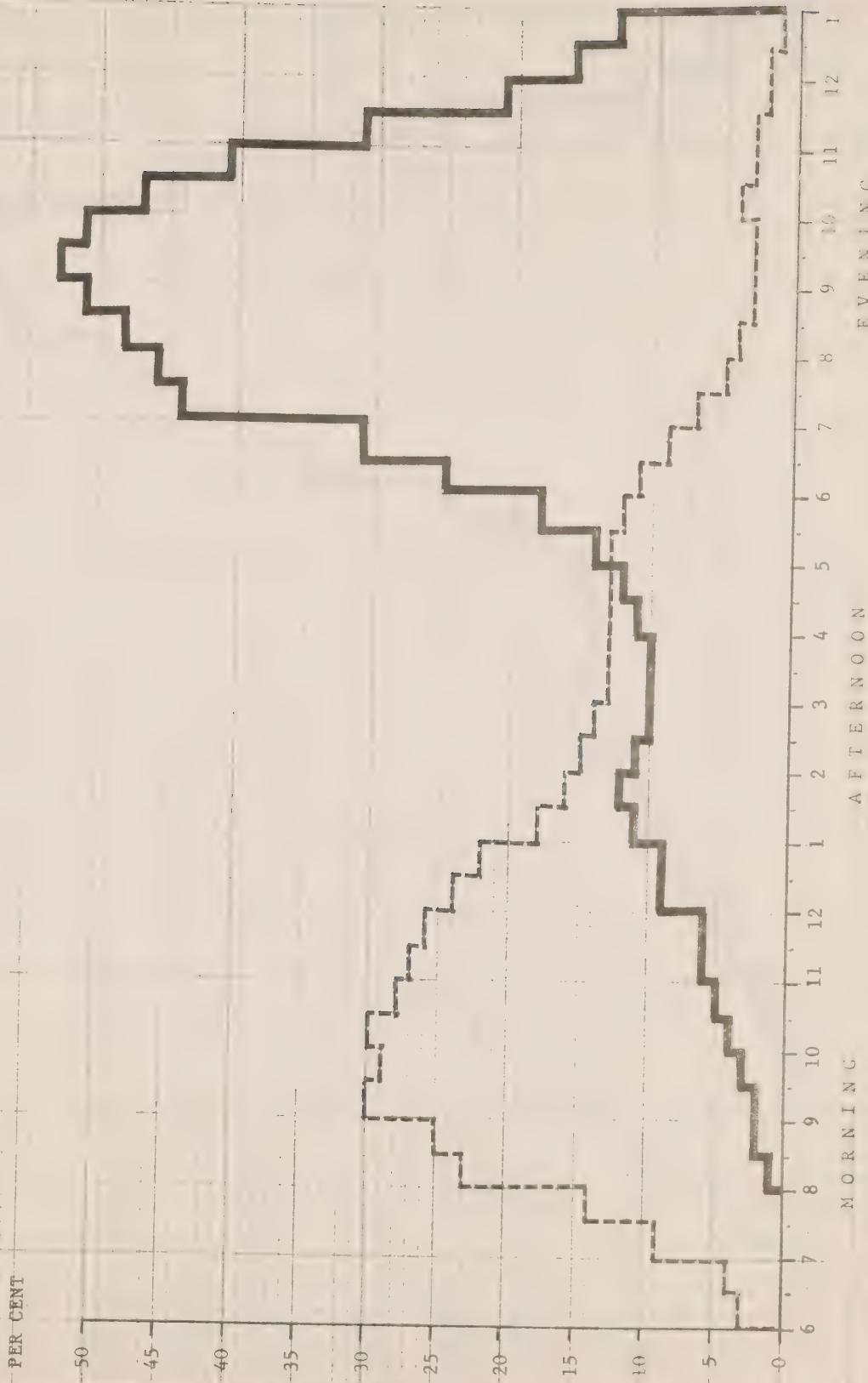


SOURCE; BBM Bureau of Measurement Radio and TV Surveys, Feb. 19 - Mar. 3, 1968

SATURDAY

PERCENTAGES OF ALL WOMEN IN CANADA
USING RADIO AND TELEVISION
Half-hour Averages: 6:00 a.m. - 1:00 p.m.
February 19 - March 3, 1968

RADIO
TELEVISION



SOURCE: BMB Bureau of Measurement Radio and TV Surveys, Feb. 19 - Mar. 3, 1968

SUNDAY

PERCENTAGES OF ALL WOMEN IN CANADA

USING RADIO AND TELEVISION

Half-hour Averages: 6:00 a.m. - 1:00 p.m.

February 19 - March 3, 1968

RADIO
TELEVISION

PER CENT

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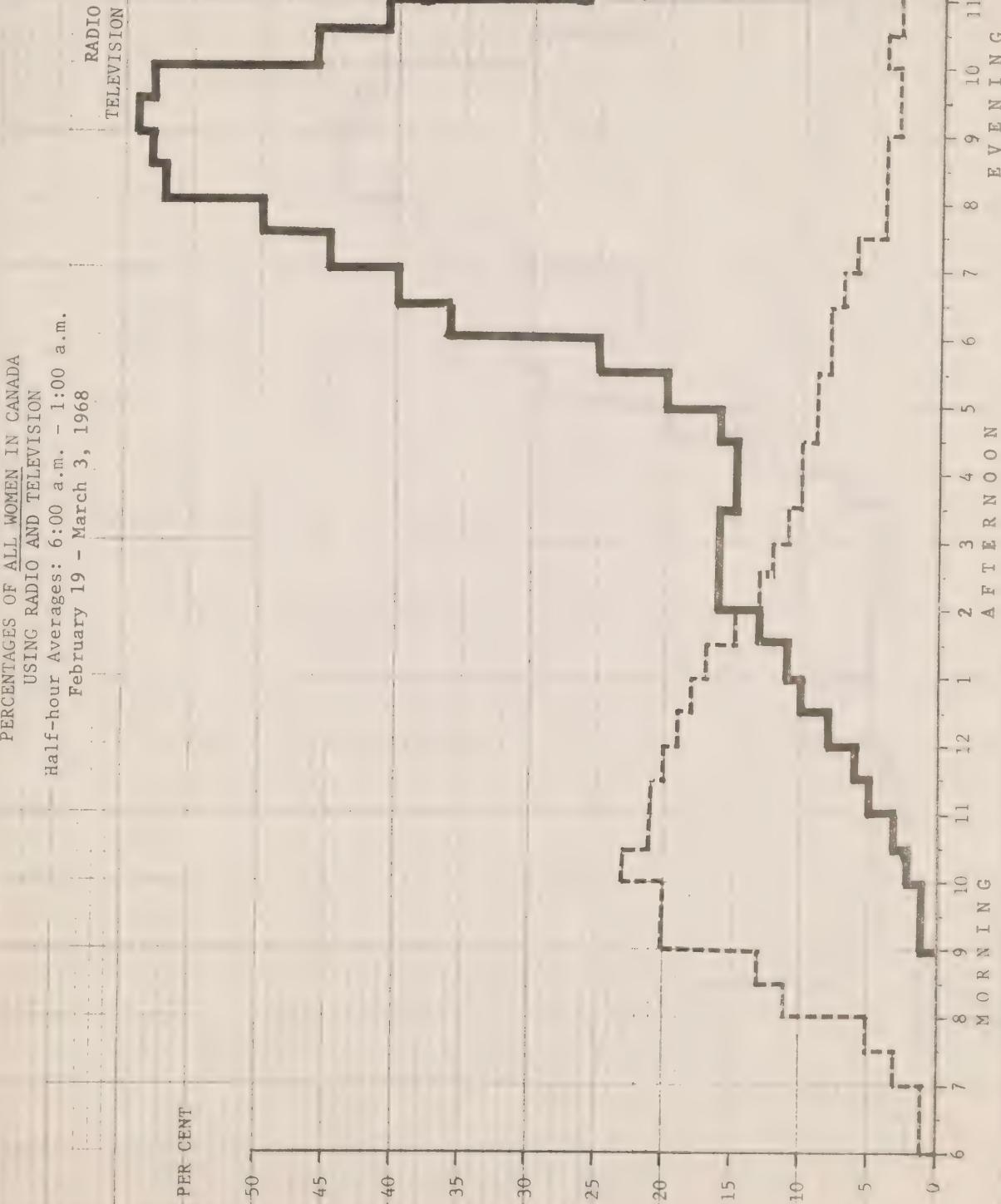
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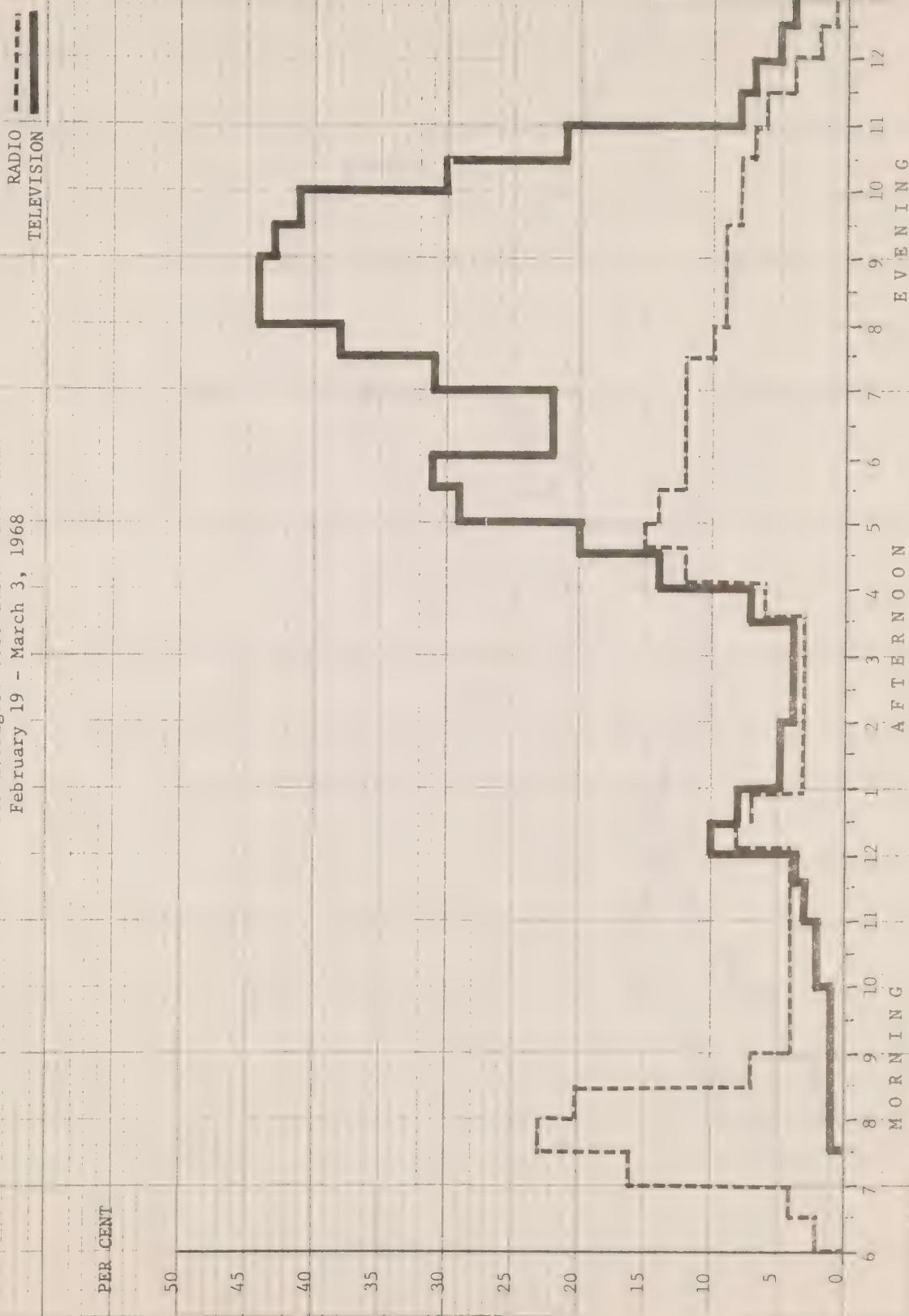
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MONDAY - FRIDAY AVERAGES

PERCENTAGES OF ALL TEENAGERS IN CANADA
USING RADIO AND TELEVISIONHalf-hour Averages: 6:00 a.m. - 1:00 a.m.
February 19 - March 3, 1968

SOURCE: BBM Bureau of Measurement Radio and TV Surveys, Feb. 19 - Mar. 3, 1968

SATURDAY

PERCENTAGES OF ALL TEENAGERS IN CANADA

USING RADIO AND TELEVISION

Half-hour Averages: 6:00 a.m. - 1:00 p.m.
February 19 - March 3, 1968

RADIO
TELEVISION

PER CENT

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MORNING

AFTERNOON

EVENING

SUNDAY

PERCENTAGES OF ALL TEENAGERS IN CANADA
USING RADIO AND TELEVISION

Half-hour Averages: 6:00 a.m. - 1:00 a.m.
February 19 - March 3, 1968

RADIO
TELEVISION

PER CENT

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6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1

MORNING

AFTERNOON

EVENING

SOURCE: BBM Bureau of Measurement Radio and TV Surveys, Feb. 19 - Mar. 3, 1968

MONDAY - FRIDAY AVERAGES

PERCENTAGES OF ALL CHILDREN IN CANADA
USING RADIO AND TELEVISIONHalf-hour Averages: 6:00 a.m. - 1:00 a.m.
February 19 - March 3, 1968

PER CENT

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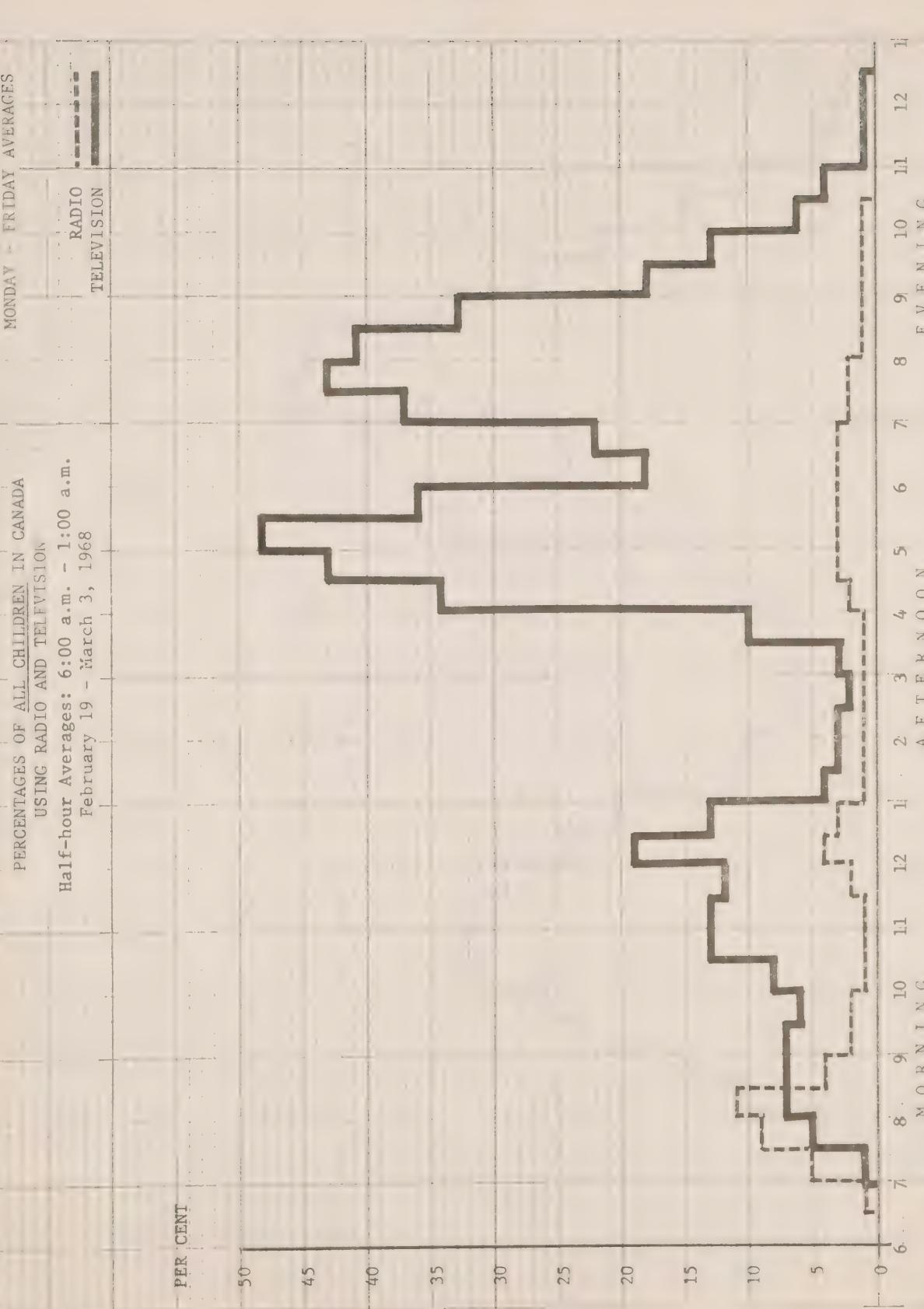
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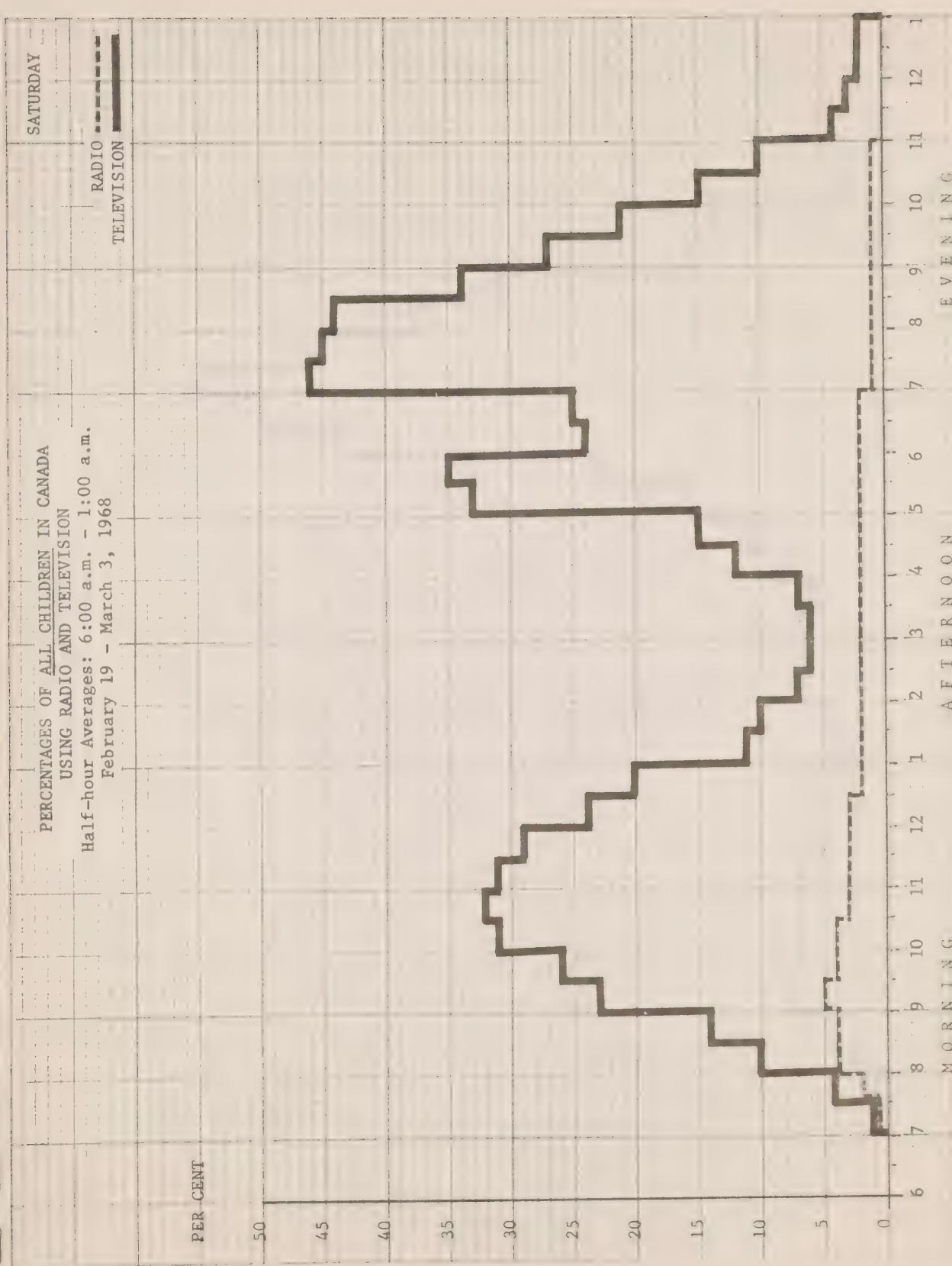
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SUNDAY

PERCENTAGES OF ALL CHILDREN IN CANADA

USING RADIO AND TELEVISION

Half-hour Averages: 6:00 a.m. - 1:00 p.m.

February 19 - March 3, 1968

RADIO
TELEVISION

PER CENT

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6 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1
MORNING AFTERNOON EVENING

AFTERNOON EVENING

SOURCE: BBM Bureau of Measurement Radio and TV Surveys, Feb. 19 - Mar. 3, 1968

4. During the course of the last five years have you noticed any radical change in the public taste for different types of programmes (e.g. drama, serious music, light music, vocal music, jazz, news, newsreels, feature programmes, cultural programmes, opera and operettas, games, programmes for young people, women's programmes)?

Comments: It would be useful if not only statistics were given but also findings and comments as well as conclusions which may be drawn from them.

REPLY:

Public taste never operates in a vacuum and there is perhaps a danger in assuming that the departure of certain types of programs and the emergence of others is necessarily an indication of relative public preference. In fact many such programming changes are dictated less by public taste than by changes in the context in which radio now operates.

Thus, for example, it has become obvious with the development of television that many types of program can better be handled by TV than by radio - drama, variety, sporting events and other programs with high visual content. Many such programs tend to drop out of radio though there is no indication that the public is any less interested in drama, variety or sports programs per se - merely a general consensus that radio is often (though not always) a poor substitute for television in these areas of programming. Again, in the field of programming for young people, it becomes difficult to be sure about actual changes in public taste when in fact much of the programming that is now being directed at teenagers is more directly a result of their now having access to radios of their own and of their greater affluence and hence greater importance to advertisers as a primary target audience. There is thus certainly much more 'rock' and 'pop' music on Canadian radio, aimed at young people, than there was five years ago - but whether this implies any genuine change in public taste for programs of this type, or whether existing tastes are now simply being catered for more adequately than before, is very difficult to say.

These remarks would apply equally to such developments as the current popularity in Canada of the phone-in, audience participation show, the increase in the amount of time devoted by the CBC in recent years to the broadcasting of national and international sporting events, and the greater frequency of short, hourly or half-hourly local news reports.

5. Could you quote any concrete and striking examples of changes in programmes or news broadcasts which have affected the size of your audience and the attitude of listeners?

- a) as regards the size of the audience;
- b) as regards the attitude of the listeners;

Comments: This very important question deserves particular attention. The replies provided should enable a comparison to be made of experience and successes.

It would also be valuable to give details, as far as programme changes and results obtained are concerned, of the content of the programmes themselves.

REPLY:

Dramatic shifts in the size of audiences to individual programs, attributable to changes in program content, are no longer characteristic of the Canadian radio scene. Partly this is due to the intensity of the station competition. When as many as 15-20 stations in an area are sharing the total available audience, and there is much experimentation with new types of appeal, it is rarely possible to attribute particular audience changes to specific causes.

Audiences can of course increase sharply on particular occasions - in times of national and international crises, during federal and provincial elections, for major sports events, and so on. But, in general, listening habits in Canada are remarkably stable and there is a very great degree of audience loyalty to individual stations. Hence, if striking fluctuations in audience levels are to be achieved, this almost always requires that a station radically re-orient its whole programming philosophy - e.g. by abandoning completely one type of music for another, or by changing its basic appeal in some other, quite radical way.



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